Pa Quinteto de Vientos

(2023)

Roy Guzmán

Flute in C
Oboe
Clarinet in B flat
French horn in F
Bassoon

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♩ = 120 M.M. ±

x5

x2

Flute

◇ = multiphonic

Random multiphonic (chosen from the list provided)

Dynamic contour

f

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

f *p*

Oboe

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

Dynamic contour

f *p*

Clarinet

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

Dynamic contour

f *p*

F. Horn

◇ = "multiphonic"

f

If not split tone or double buz is playable, sing a tone to create a multiphonic sound between horn and voice every time a diamond symbol appears.

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

Dynamic contour

f *p*

Bassoon

◇ = multiphonic

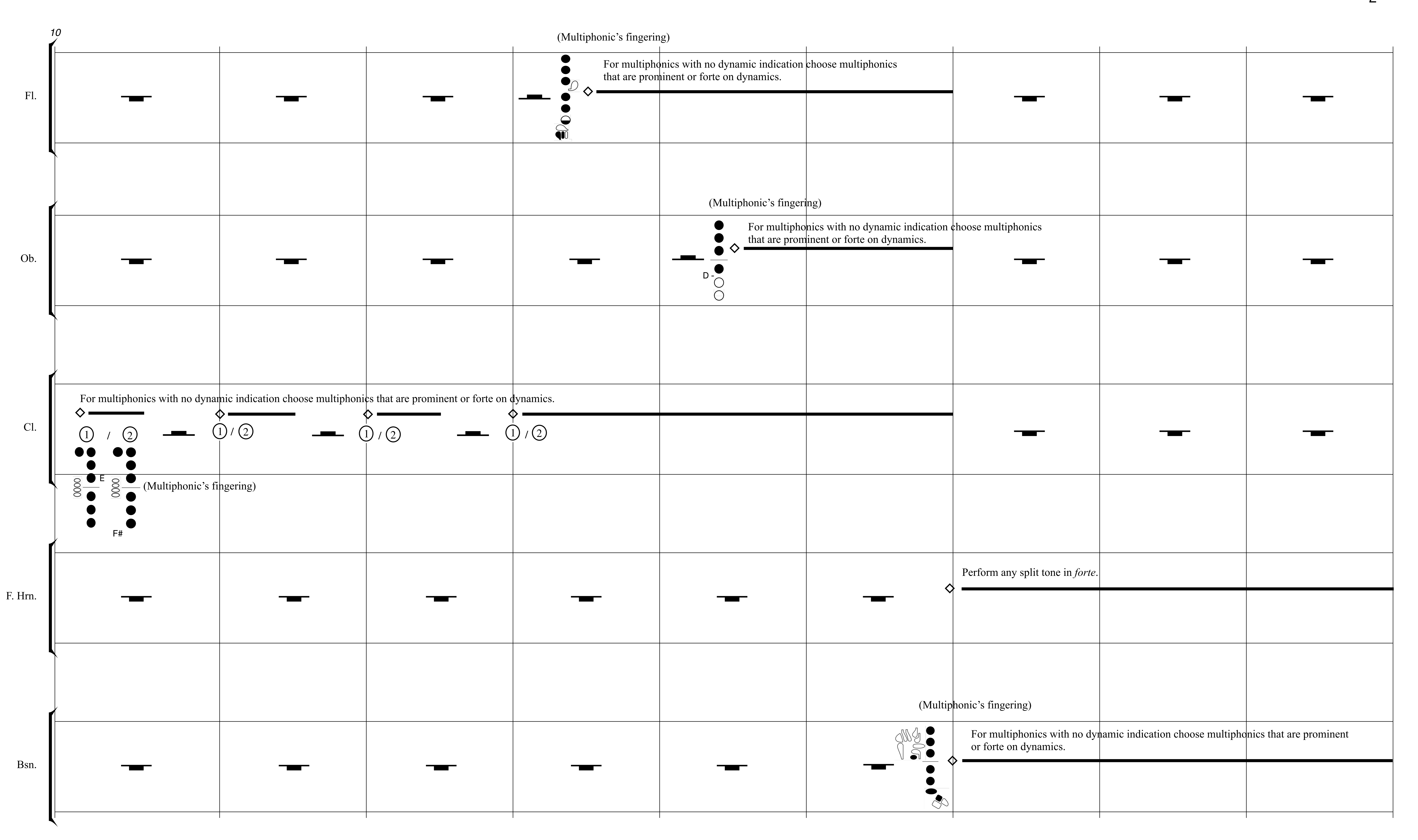
Random multiphonic (chosen from the list provided)

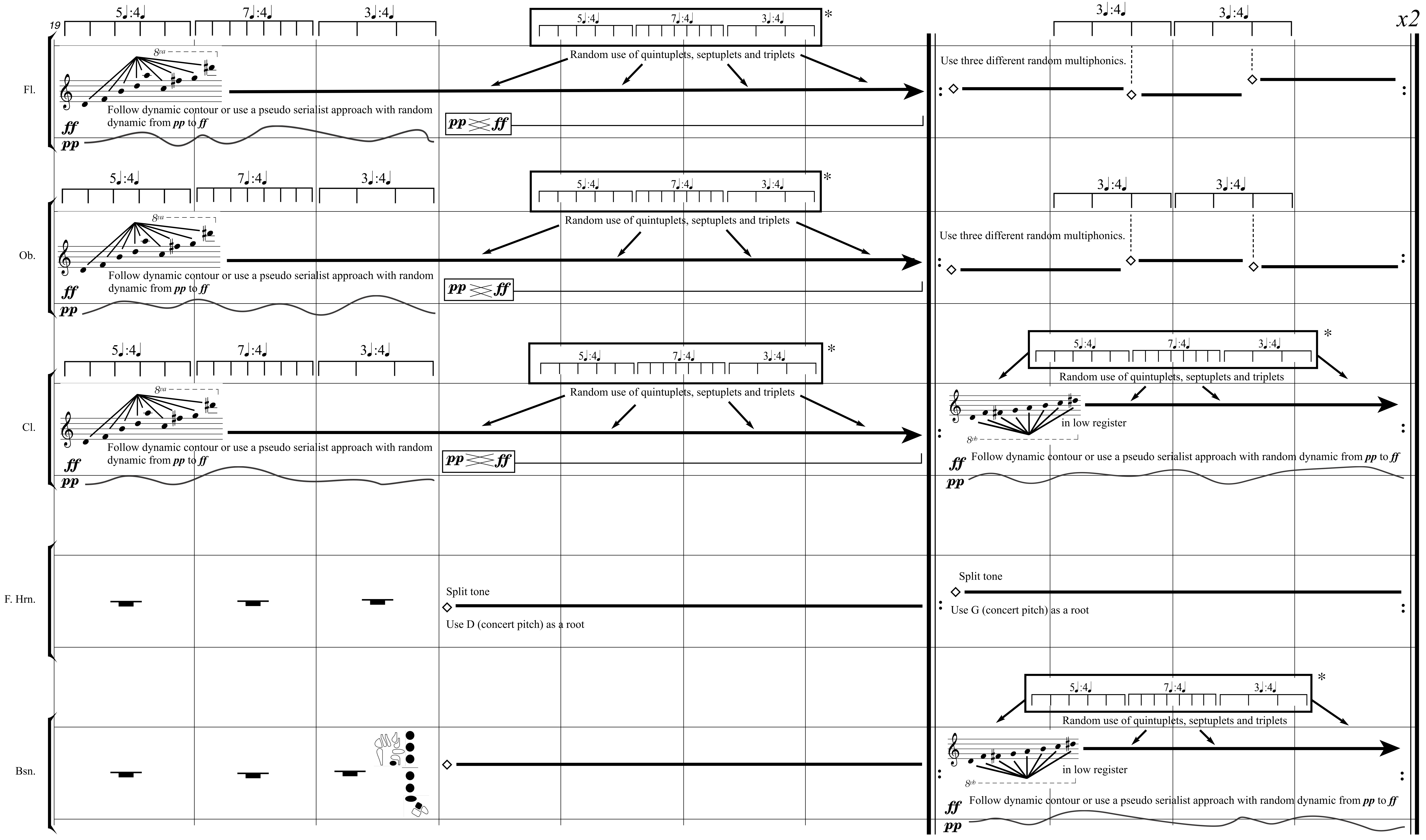
Dynamic contour

f

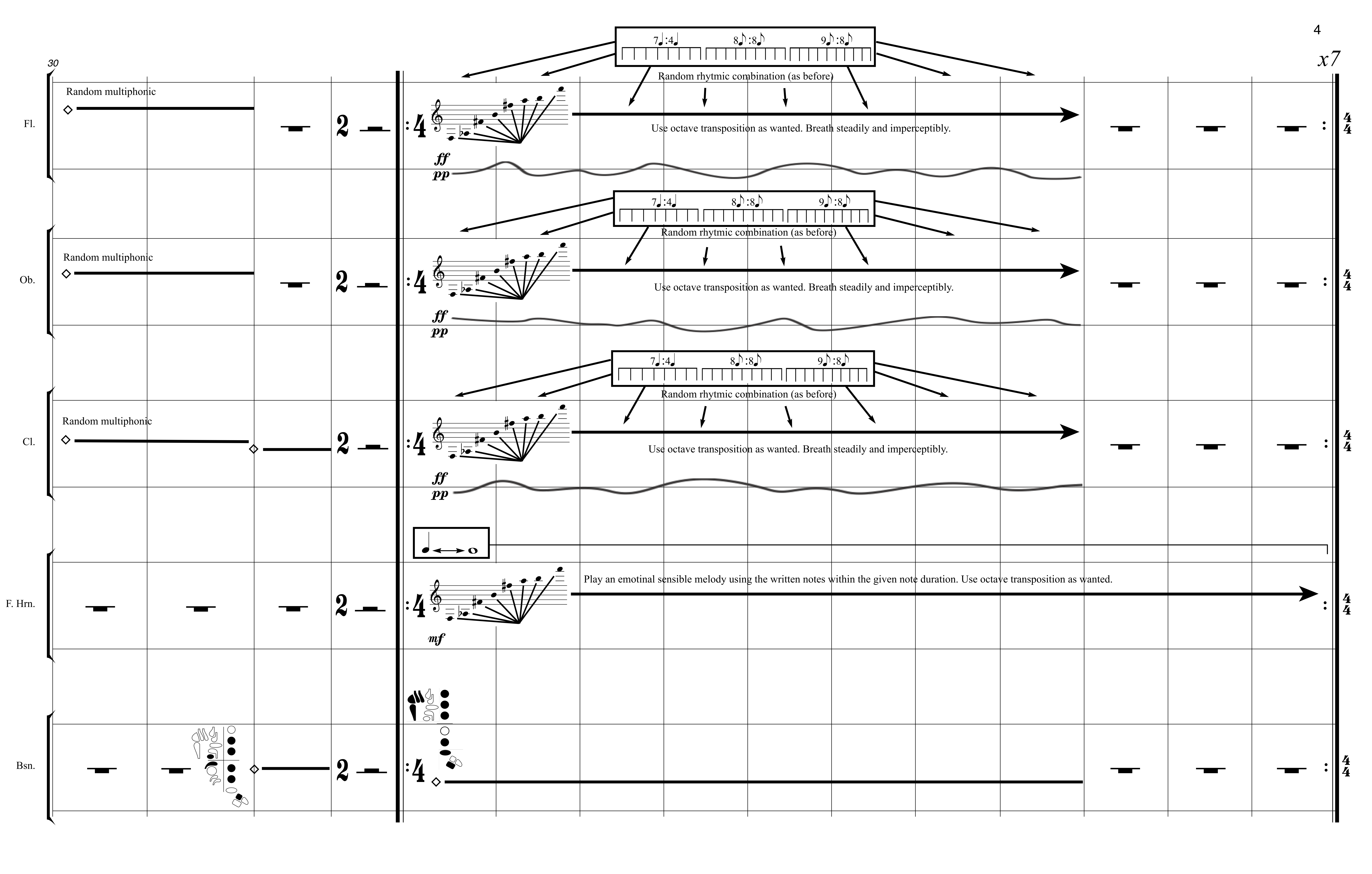
Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

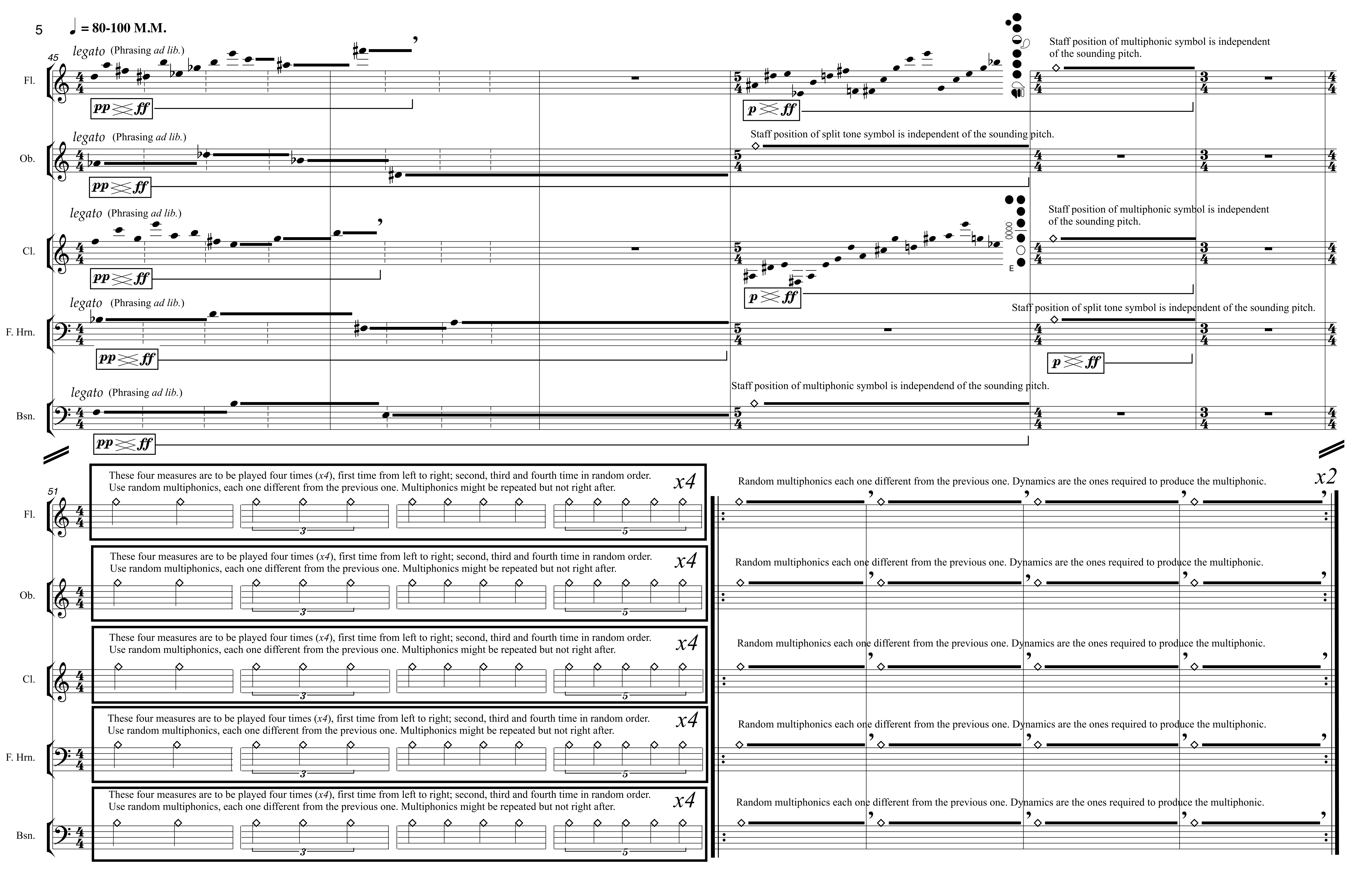
f *p*

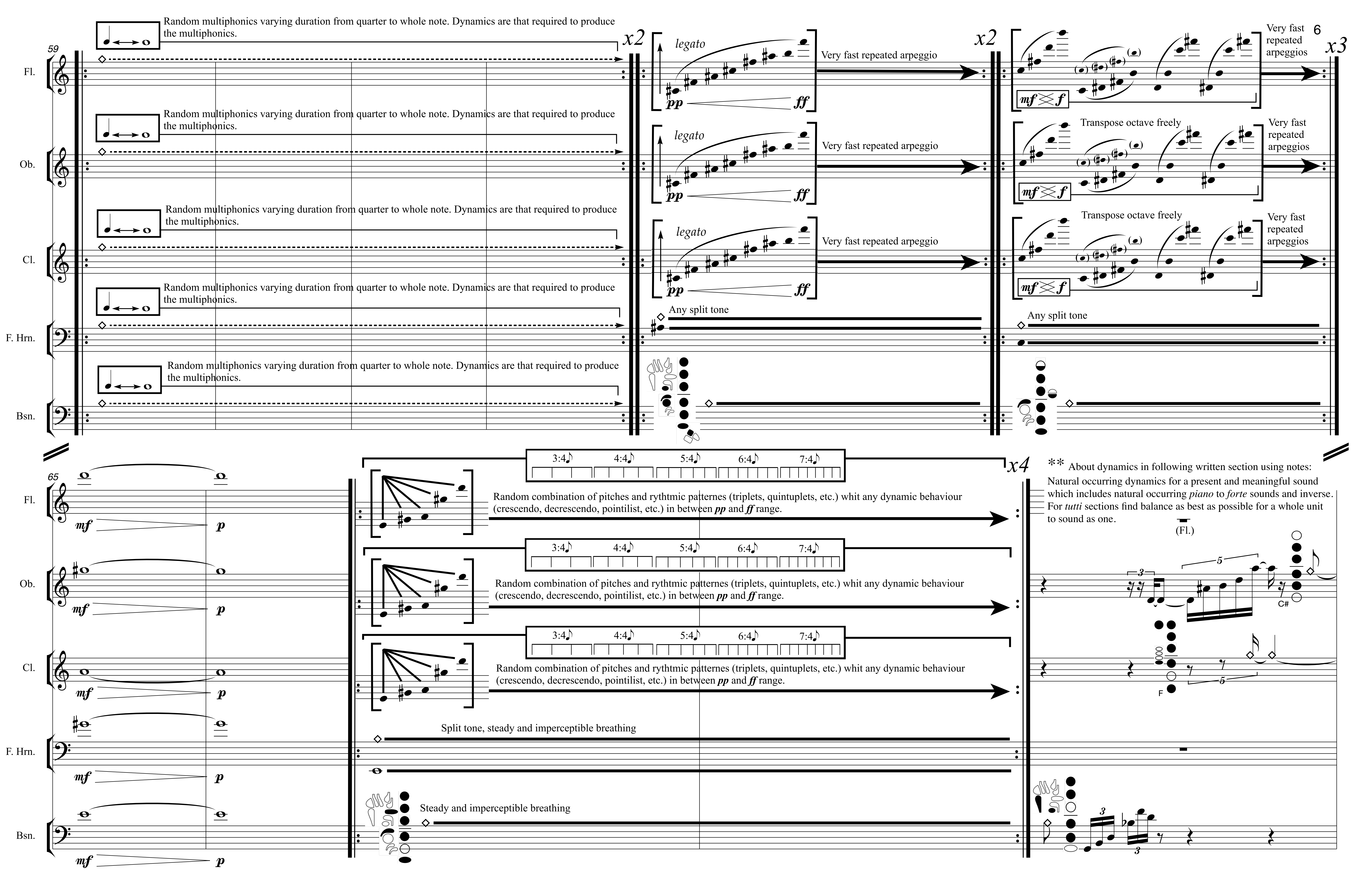

10
Fl.
Ob.
Cl.
F. Hrn.
Bsn.
(Multiphonic's fingering)
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.
(Multiphonic's fingering)
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.
D -
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.
1 / 2
E
F#
(Multiphonic's fingering)
Perform any split tone in *forte*.
(Multiphonic's fingering)
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.



* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.


30
x7
Fl.
Ob.
Cl.
F. Hrn.
Bsn.
Random multiphonic
Random multiphonic
Random multiphonic
7♩:4♩
8♪:8♪
9♪:8♪
Random rhythmic combination (as before)
Use octave transposition as wanted. Breath steadily and imperceptibly.
ff
pp
mf
Play an emotinal sensible melody using the written notes within the given note duration. Use octave transposition as wanted.


5
♩ = 80-100 M.M.
45
legato (Phrasing ad lib.)
Fl.
pp ff
Staff position of multiphonic symbol is independent of the sounding pitch.
p ff
legato (Phrasing ad lib.)
Ob.
pp ff
Staff position of split tone symbol is independent of the sounding pitch.
legato (Phrasing ad lib.)
Cl.
pp ff
Staff position of multiphonic symbol is independent of the sounding pitch.
E
p ff
legato (Phrasing ad lib.)
F. Hrn.
pp ff
Staff position of split tone symbol is independent of the sounding pitch.
p ff
legato (Phrasing ad lib.)
Bsn.
pp ff
Staff position of multiphonic symbol is independend of the sounding pitch.
51
These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order.
Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.
x4
Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.
x2
Fl.
Ob.
Cl.
F. Hrn.
Bsn.
3
5


59
Fl.
Ob.
Cl.
F. Hrn.
Bsn.
Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.
x2
legato
pp
ff
Very fast repeated arpeggio
Any split tone
mf
f
Transpose octave freely
Very fast repeated arpeggios
x3
65
mf
p
3:4
4:4
5:4
6:4
7:4
Random combination of pitches and rythtmic patternes (triplets, quintuplets, etc.) whit any dynamic behaviour (crescendo, decrescendo, pointilist, etc.) in between pp and ff range.
Split tone, steady and imperceptible breathing
Steady and imperceptible breathing
x4
** About dynamics in following written section using notes: Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse. For tutti sections find balance as best as possible for a whole unit to sound as one.
(Fl.)
C#
F



70
Fl.
Ob.
Cl.
F. Hrn.
Bsn.
76
x2


82
Fl.
Ob.
Cl.
F. Hrn.
Bsn.
F
Eb
Ab
B♮
mf
sfz
86
x3
x9
Dynamics according to multiphonic sound
Bb
Split tone: choose two overtones
Dynamics according to multiphonic sound
♪ = ♩ = 160
♩ = 80-100 ***
*** Each repetition slower than before until arriving to the new tempo.